

July 25, 2020

For its inaugural exhibition, Newchild is pleased to present a multigenerational show of artists whose unique approaches to art-making has led them to find recognition at different stages in their careers. On view will be works by Yoo Geun-Taek, Norman Hyams, Adam Shield, and Vojtech Kovarik. Several of the works were specially commissioned for this show.

The concept for this show originates from an inquiry into the patina of time and the power an artwork has to survive the period in which it was created. In *A Very Long Wait*, the Newchild team sought to address the inexorable power of time through works that expressed, subtly or boldly, our human feelings towards its unstoppable pace.

In this show, the viewer will encounter that in many of the exhibited paintings the experience of temporality becomes apparent as we examine the surfaces: ink, oils, gouache, acrylics, and powder pigments give shape to a universe that is constantly manifesting itself in infinite ways. Capturing not only a moment in time but more like a continuum, as if everything happens in a single hyper-focused powerful enormous moment.

In an attempt to gain control over time, it is human nature to structure time, to lapse into rituals and routines. These compelling yet mundane moments are the subject of many works in the show. Thinking about time also brings up the notion of change versus constancy, a duality that is ever-present in Samuel Beckett's landmark play 'waiting for Godot'. The author scrutinises the notion of time as a way to present our bland human condition in the light of an absurd and uncontrollable universe. The idea of fixating a banal and mundane subject on canvas for eternity is a paradox that is ever-present in the exhibition.

Even though the concept of this exhibition had been conceived before the majority of the world went into an emergency state of lockdown, it appears to be even more current and meaningful now. No one could have foreseen the exceptional situation that many of us have found ourselves in these past few months. The notion of time and its linearity completely shifts when being confined to one single space for an extended period. Waiting becomes a commonplace. Waiting to engage with other people, waiting to be inspired by external stimuli, waiting for a sense of normalcy to return. A very long wait it has been indeed.



Waiting in a hyper-focused and meditative state is a central theme in many of the artworks on view, like in the work of YOO GEUN TAEK (b. 1965, Asan, Korea, lives and works in Seoul). His work, fruit of the appropriation of traditions in Korean painting, redefines the notions of visual narratives through poetic images composed of dense and repetitive elements. By adding layers upon layers of ink and oyster shell powder on hanji (mulberry paper), Yoo's distinctive compositions are imbued with what he calls "a new space of accumulated time."

In VOJTECH KOVARÍK'S (b. 1993, Czech Republic, lives and works in Rožnov pod Radhoštěm, CZ) works, time takes a particular turn. Characterized by imposing and enigmatic figures, his larger than life compositions survey our understanding of archetypes and mythologies created by the passing of time. Notions of masculinity and heroism are subverted in his constrained muscular characters, androgynous at times, which have become the signature of the work of this young artist.

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Perception and depiction shapeshift like a liquid surface in the work of another powerful yet young talent ADAM SHIELD (b. 1988, Newcastle Upon Tyne, lives and works in London), who graduated from the Royal Academy Schools of London in 2017. In Adam's work, unreconciled pictorial planes through layers of texture and figuration, using pliable media such as ink, oil bar, paint and monoprint, time is recorded in a sequence resembling the cinematographic movement scrolling down eternally the feeds on our phones. Making us lose our sense of time in hypnotic imagery.

The sometimes enigmatic and intriguing realities depicted in the exhibited works by NORMAN HYAMS (b. 1966, London, UK. Lives and works in London) are populated with melancholic but intimate characters. Having graduated from Chelsea College of Art in 2006, Norman shunned the art world for over ten years, creating a powerful body of work unaffected by any external or commercial influences. His intimate paintings are populated with characters depicted in strokes narrowly grotesque and seem to be disconnected from a sense of time and space. His subject matter is seemingly familiar and mundane yet there is always a hidden layer of unease to be explored.